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# Modern Philology

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## THE RHYTHMIC FORM OF THE GERMAN FOLK-SONGS.

### II

#### THE ROW OF SCANT THREE-PART MOVEMENT

In an earlier part of this study I have attempted to analyze the two-part rows. Their nature—a fairly regular alternation of crest syllable with trough syllable in a usually two-part, sometimes three-part music time—is, I trust, clear. I indicated in the previous article<sup>1</sup> that there were also other types of rows in the folk-songs; that there were not only the pure, full three-part types, in which the crest syllables were separated by two trough syllables, but also types of rows which seem to be on middle ground between these two more distinct types. It will be my immediate purpose to make this kind of row clear.

Let us center our observations around concrete examples. As an example of three-part row we may use:

Hort No. 1164.



<sup>1</sup> *Modern Philology*, XIII, No. 10, p. 575.

In each of the intervals between its four crest syllables are two trough syllables. But while the classification of this example is clear, not so much can be said of the following row:

Hort No. 1758.



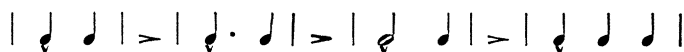
Here two classifications are possible. We might class it as a redundant two-part row, for it has, with but one exception, alternating feet. As such, the only distinction between it and, for instance, such a clearly two-part row as we find in Uhland's



(disregarding of course their length) would be the *music time*. Or we might look upon it as a scant three-part row, for the only distinction between it and the "Jänsken" row is the *number of its dissyllabic troughs*. This difference is, as we shall presently see, comparatively unimportant. More important, however, is the fact that it agrees with the "Jänsken" three-part row and differs from the "Ich hatt'" two-part row in *time*. And this for two reasons: (a) The adoption of a particular time is very probably often influenced or even determined, in the folk-songs, by the lingual exigencies of the text. That is, if dissyllabic troughs should occur at or near the beginning of the song (where time, tempo, and rhythmic and melodic motifs are established), it is very probable that they would lead to the adoption of a three-part time. Similarly would alternation lead to a two-part time. (b) But once adopted, be it two-part or three-part, the time becomes *per se* a factor in the conformation of the text to make it meet more completely the demands of its music-time divisions—a factor whose influence persists throughout the whole melody and of course through all the strophes. If two-part time, it tends to discourage the introduction of dissyllabic troughs and to preserve a predominatingly alternating text. If three-part time, it is potent in leading the text away from alternation through the encouragement it offers to the introduction of dissyllabic troughs.

This tendency of a three-part time to *generate* dissyllabic troughs may be proved most conveniently by examining folk-songs which have two versions, one with two-part, and the other with three-part time. Such songs occur not infrequently. Hort No. 61*d*, for instance, whose melody is in 4/4 time, shows in its 11 strophes but 17 instances of dissyllabic trough, whereas the 11 strophes of Hort No. 61*b*, which have a text almost identical with that of No. 61*d*, but which are in 6/4 time, show 23 instances of dissyllabic trough.

I used the verb "generate." It seems to me a proper one. And this leads me to digress slightly in order to state my conviction that two-part movements in song are not genetically co-ordinate with three-part ones, but that the former may be looked on rather as a previous stage in the evolution of the latter. I believe also that the manner of development has been:



one stage of which was touched upon in the preceding paragraph; and that in this development the measured three-part time in music has been the most important factor. Observing the rows under present scrutiny from this viewpoint, we might indeed term them *transition* movements. Such genetic considerations are of course out of place here where we are considering the "what" and not the "whence" of the folk-song forms. I shall therefore in the further course of this study refrain from such discussions and reserve them for a special study in the making of which I have been engaged for some time and which I hope to publish in the near future. That work will have as its sole purpose the tracing of the *evolution* of the rhythmic forms in sung poetry.

But to resume. The foregoing considerations may indicate why we prefer to designate such a row as "He haut," etc., as at least a nascent *three-part* one. And to put our conclusions as to classification into the form of a tentative definition, we may say: if a row at the beginning of a song (most of our examples are such) shows at least one dissyllabic trough, and if the melody shows a three-part time, then it should be classed as a *three-part* row. If it shows one to three such troughs and if the average number of them in the song



While this type of row occurs rarely as the *first* of a chain—the examples cited above are all I have found—it is nevertheless met with somewhat oftener as the *second*.<sup>1</sup>

No. 2. The next longer row is one which appends a single syllable to the form of the foregoing row, which syllable is used as the fourth crest.

Hort No. 1098. (Compare two-part row No. 2.)



One example, Hort No. 1551, treats the last syllable not as a crest but as a trough, as in our American song, "My Bonnie Lies over the Ocean."<sup>2</sup>

No. 3. Now we come to a row with the four crests represented and with each of the intervening troughs represented by one or two syllables—rarely two all the way through the row.

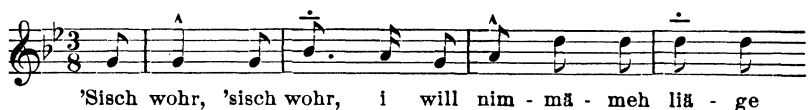
Hort No. 394. (Compare two-part row No. 3.)



It is by far the most used of any of the scant three-part rows. But that is not saying much, for we will remember that songs of this movement are quite rare as compared with those of two-part movement.<sup>3</sup>

The longest scant upbeat row, one appending a trough syllable to the row-length which we have just considered, is like the following:

Hort No. 1107.



It is very rare. I have found it only in Hort Nos. 1747, 1167, 1169, and 1614.

<sup>1</sup> Examples are Hort Nos. 354, 408a, 1362, 1371, 1404, 1551, 1759, 2069, etc.

<sup>2</sup> Further examples are Hort Nos. 353b, 354, 408a, 714a, 1321, 1362, 1371, 1404, 2068, and 2087.

<sup>3</sup> Examples are Hort Nos. 135, 338, 501, 584a, 589, 833, 944, 947, 995, 1071, 1186, 1194, 1196, 1199, 1503, 1525, 1526, 1528, 1540, 1550, 1595, 1604, 1742, 1759, 1859, 1899, 1903, 1939, 1944, 1957, 1959, etc.

## BEGINNING WITH DOWNBEAT

These are still rarer than the upbeat rows.

No. 4. The shortest type, three crests and the intervening troughs being represented in the text, is illustrated by the following:

Hort No. 1807.



Compare this three-crest row with No. 4 of the two-part rows, its nearest relative. I have found but one other example of just this row in Hort, namely, No. 575.

No. 5 of the two-part rows has no counterpart among these scant three-part rows. This is probably due to the necessity which would arise in the comparative three-part row, of drawing out unusually long the  *klingenden Reim*  of the two-part. That is, the last two syllables of the row | ♩ ♩ ♩ | ♩ ♩ ♩ would be unduly far apart in the row



No. 6. The next longer type.

Hort No. 1164. (Compare two-part row No. 6.)



The few other examples are Hort Nos. 1002, 1651, 1664, 1813, and 1936.

No. 7. The next longer type.

Hort No. 578. (Compare two-part row No. 7.)



Another example is in Hort No. 1664. It is noteworthy that the movement of such a popular song as "Du, du," stands almost alone in the folk-song.

No. 8. The longest of the downbeat rows follows:

Hort No. 1455.



Other examples of it are in Hort Nos. 980*a* and 1942.

#### THE ROW OF FULL THREE-PART MOVEMENT

We saw in the foregoing chapter that the scant rows showed a considerable variation in their dissyllabic trough occurrence from row to row and from strophe to strophe. We saw also that the number of such troughs ranged from one (or even none) to three to the row, sometimes in one and the same song, and that the average occurrence was somewhat *below* three (usually below two, even) to the row.

Now we come to the consideration of songs in which the three-part group is the *rule*—where the three-part measures of the music time are, excepting at the pauses between the larger rhythmic groups, provided with three syllables in the text.

It must be evident that, for the proper singing of such a movement, more time must be given to each measure than was given to the two-part measures or even to those three-part measures whose text was in the main alternating—that is, the scant three-part movements. In other words, the tempo must be slowed down.

Now this retarding of the pace brings with it a radical change in the rhythmical aspect of the song, a change which may be analyzed as follows:

a) *The pause at the middle* of this longer and slower series—that which was in the alternating rows a bond pause—*tends to deepen and become equivalent to a row pause*. And *the pause at the end*—a row pause in the alternating movements—*tends to deepen into the equivalent of a chain pause*.

b) There is a tendency toward evening out the difference in heft between the successive crests. That is to say, *the primary and secondary crests*, being removed farther from each other, *tend to become more nearly alike* in a heft which approaches the primary degree.



c) Certain of the trough syllables tend, since they now have plenty of room, to take on a greater rhythmical importance, and thus *new secondary accents develop*.

From these three observations the truth is probably evident to the student that a succession of four measures of this kind of a movement, ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ (♪), has outgrown its function as a row and should be looked on as the next larger unit in rhythmic grouping, the *chain*. And since it is our present purpose to analyze not chains but rows, it will be proper to confine our attention to the group that is represented by one-half the foregoing series, namely, a series of six (respectively, five) elements, and to look upon this as the row of full three-part movement.

#### CREST SEQUENCE

In such a series, in its usual aspects, there are, it will be remembered, two primary accents the position of which is firmly fixed at the beginning of each music measure. Note the environment of these primary crests. Both before and after each of them is an element of *lesser* heft, so that the row may be looked on as, in the main, a succession of such groups as ♪ | ♪ ♪. But we saw above that one of these lesser accented elements tended to take on an added importance in the rhythm, a secondary accent. That being the case, we should naturally have, in the placing of such secondary accents, but two possibilities—before or after the primary accent, leading to the rhythmic structures ♪ | ♪ ♪ or ♪ | ♪ ♪. So our immediate problem is to determine whether one or both of these possible forms are found as types in the songs having full three-part movement.

It may be objected that their occurrence might, through the influence of an ever-changing text, vary from row to row in one and the same song and thus prevent the establishment of types. To this objection I would answer that, while such variations must occur in some measure, their presence will be restricted greatly by the tendency of folk-songs to establish their rhythmic motifs at the beginning and to hold to them with remarkable fidelity throughout the song. This would lead us to expect types in crest succession and indeed, in this case, not more than two of them.

The process of determining the types would naturally be to observe whether the heft of the syllable which precedes each primary accent is greater, or less, than that of the syllable which follows it. The comparatively heavier syllable must be looked on as the secondary accent. If the accents of each row in a number of strophes of a song be thus established, and if the number of accents found in each position in this large number of rows be summed up, we should have, in the ratio of the sums, a very clear graph, it would seem, of the prevailing type of crest sequence.

As a standard for use in this process of determining comparative syllabic heft, we can do no better than to use Saran's clear exposition of the subject of pure syllabic heft.<sup>1</sup> He has analyzed the different degrees of heft so thoroughly that I have used his analysis unconditionally. I shall give here, however, simply a résumé of his categories and refer the reader for details to his excellent work.

Saran finds in general that *heft*, caused largely by *thought-importance*, is likely to be attached to certain categories of words or syllables, and *lightness*, caused by *thought-unimportance*, to others. Under his four degrees of *heavy syllables* he includes, in various environments and thought-phases: (1) nouns (monosyllabic, and the most heavily accented syllables of polysyllabic and compound nouns); (2) attributive and predicate adjectives; (3) prepositions; (4) subordinating conjunctions; (5) root syllables of verbs (finite and non-finite); (6) adverbs; (7) pronouns (interrogatory, demonstrative, and, more rarely, personal). Under the three degrees of *light syllables* he includes proclitics and enclitics in general, that is: (1) articles; (2) unimportant prepositions; (3) particles (conjunctions, etc.); (4) personal pronouns; (5) possessive adjectives; (6) auxiliaries; (7) most suffixes.

Let us try this method on an upbeat song.

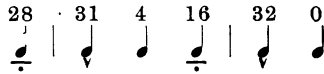
Hort No. 1056.




*Mässig langsam.*



<sup>1</sup> "Die reine Silbenschwere," *Deutsche Verslehre*, pp. 49 ff., and *Nachtrag*, pp. 242 ff.

By applying the test as to heft of syllables, I find that, taking into consideration the first eight strophes, 32 rows, the comparatively heavy syllables are distributed in the rows as follows:



This distribution points unmistakably to the prevalence of type  |  (  ) of accent sequence for this song. Let us call this type A.

According to this same method I have analyzed sixteen rows each of three other songs, Hort Nos. 508, 623, and 634, and I find them all to be of this type. The uniformity of these results makes further examination of this upbeat type seem superfluous.<sup>1</sup>

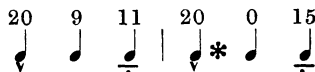
It may seem that the downbeat songs, which have a primary accent at the beginning and in which therefore the type A of crest succession is at this point impossible, would tend to assume another type of succession. Let us examine a song of that sort:

Hort No. 704.



\* The further course of the melody uses simply repetitions of the text which is complete in the part cited above.

An analysis of the comparative syllabic heft in 20 rows (5 strophes) of this song shows:



\* Five rows, one at the end of each strophe, close with the downbeat of the second measure.

A comparison will make clear that the rhythm indicated by these figures is different from that of the upbeat rows. The general tendency for the secondary to precede the primary accent seems to remain.

<sup>1</sup> Further examples are Hort Nos. 605, 636, 648, 654, 685a, 723, 724, 737, 1015, 1040, 1041, 1048, 1053, 1054, 1055, 1145, 1417, 1429, 1614, 1793, 1946, 1947, 2030, 2034, 2062, 2078, and 2083.

But this tendency toward type A is decidedly weakened in the first half of the row. For we find that in nine rows (out of twenty) the syllable *following* the first primary crest bears the secondary accent, and that this secondary accent is followed, in those same nine rows, by a syllable whose heft is even less and which should therefore be considered as a trough syllable. (We shall call this sequence | ǂ ǂ (ǂ) | type B.) There seems to be, therefore, in the first part of the rows of this song, a sort of rhythmic confusion—one which clarifies in the latter part. The main cause of this confusion is undoubtedly the lack of initial upbeat, a cause which is removed in the second measure since this measure may use the last beat (the upbeat) of the preceding measure as a part of its own rhythmic group, a bond (cf. p. 76, below).

I have analyzed also Hort Nos. 611, 633, 824, 973a, and 1013, and have found practically the same accent conditions to obtain in them as in the foregoing song.

We may say then that in these full three-part songs type A of crest sequence is predominant, and that type B is found to a considerable extent only in the first part of the downbeat rows.

Just a word as to the over-all length of these rows. The upbeat rows have but two lengths: that of "Drei Wochen vor Ostern" and that of the row which follows it in the strophe, "da geht der Schnee weg." The latter is identical with the former excepting that it is one syllable shorter, an alteration which gives us a masculine rhyme syllable and thus, in such pairs of rows, alternating rhyme gender. The downbeat rows have four lengths:

Wenn ich zum Brünne geh (Hort No. 704)





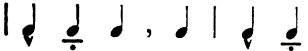

In diesem Rei-hen (klingender Reim) (Hort No. 973a)

Ein Küsschen geben (Hort No. 973c)


Wer steht bei mir? (Hort No. 704)

#### POSITION OF PAUSES

But even though we have determined the accent sequence in the rows of the preceding songs and similar ones, we have not yet ascertained the position of their pauses. That is why we have been

careful not to call the groups which were under scrutiny "bonds." We had not yet determined the exact boundaries of the groups which had as typical centroids  and , that is, whether the rhythmic form of A was  or simply ; nor whether that of B was  or simply . Let us now observe a series of upbeat rows and see where the pause falls.

Hort No. 654.	Hier sitz ich	auf Rasen
737.	Einst lebt ich	so glücklich
1053.	Dort drunten	im Tale
1145.	Herr Bruder	zur Rechten
1429.	Die Reise	nach Jütland
1614.	Frisch, lustig	und fröhlich
2030.	Es sangen	drei Engel
2034.	Im Himmel,	im Himmel

The pause in this kind of row seems to be exactly in the middle, dividing it into two bonds each of which has the form .

Let us observe the pauses in a few downbeat rows.

Hort No. 633.	Mädchen	geh du nur heim
836.	Hansel	dein Gretelein
1020.	Guguk	im Häfele
1460.	Früh, früh,	des Morgens früh
1461.	Drüben	im Odenwald
2104.	Johann	von Nepomuk

In these rows the bond pause seems to remain stationary between the second and third syllables, that is, in the same music-metric position as in the upbeat rows; and this in spite of the shift in the row boundaries. Thus the row is divided into two very dissimilar bonds. Instances like the following are comparatively rare where the music measure coincides with the rhythmic bond.

Hort No. 1016.	Rosestock	Holderblüt
2082.	Wunderschön	prächtige

## SOME REASONS FOR ITS POPULARITY

Before leaving the discussion of these full three-part rows I wish to call attention to a few unique features of their text aspect, features which may have had something to do with the popularity of the movement.

We have already seen that the upbeat row has usually a bond pause after its third syllable. This pause is usually quite pronounced, and it has the effect of making the two bonds *trisyllabic* and *distinct* from each other. The row becomes *bundmässig*.<sup>1</sup> The effect of this distinct separation of the two neat little groups is a *deepening of the dual nature of the row*, not only in its phrasing (that is, in the choice of the *words themselves*, which leads to the figure of rhythmical "parallelism"), but also in its *thought-aspect*. That is, we run constantly across not only such expressions as "In Ungarn, im Polen," "Frisch, lustig und fröhlich," and "Dort drunten im Tale," where one and the same idea is differently stated in two successive groups, but also such expressions as "Mein Schatz is e Reiter," where the duality of predication is decidedly enhanced. That is to say, we have in that row, through the separation and co-ordination of the two bonds, an increased duality of idea. We "attend" to an idea of somewhat the following form: "Ich habe einen Schatz und er ist ein Reiter."<sup>2</sup>

Parallelism in word and thought is widely used in the folk-songs. Hence the acceptability of a movement like this which fosters the figure in such a concrete way.

A second notable characteristic of this full row, in both its upbeat and downbeat varieties, is the comparative freedom from music-metric restrictions which the text enjoys. Only the two primary accents are unalterably fixed. The other four syllables are to a great extent free, and may be used, as we have seen, either as troughs or as (slightly more important) secondary crests. This, and the easy shifting of the bond pause combine not only to make the following lingual groups possible, but also to give them a most fitting music-rhythmic setting.

<sup>1</sup> Cf. *Modern Philology*, XIII, No. 10, p. 574.

<sup>2</sup> Cf. Saran, *Deutsche Verslehre*, p. 50.

- Kúh (Hort No. 1056)  
 Die Stérn' (Hort No. 1056)  
 Am` Rhéin (Hort No. 1048)  
 Frúh, frúh (Hort No. 1460)  
 Dréi Wóchen (Hort No. 1056)  
 Ich háb schön (Hort No. 634)  
 Des Mórgens frúh (Hort No. 1460)  
 Dèin Grételein (Hort No. 836)  
 Ein schwárzbraunes (Hort No. 1417)

In connection with these examples of bond forms it should be noted also that most of them have the well-liked characteristic of beginning with a syllable of comparatively light heft, an upbeat, and that while the most usual of the forms close also with such a comparatively light syllable ("feminine ending"), still the "masculine" form of ending, which is never absent from the spoken language, is not precluded.

Again, a row which begins and ends, as the downbeat one does, with comparatively heavy syllables is just the form for *dependent clauses* which begin with *dass*, *wenn*, etc., and end with a finite verb. For both these parts of speech bear in such a construction rather heavy accents. They are both important to the idea. And the heft of the finite verb is still further increased by its transposition to the end.<sup>1</sup>

Thus we find:

- Hort No. 512a. Wenn ich ein Vöglein wär (and 12 other instances)  
 611. Wenn ich noch ledig wär  
 704. Wenn i zum Brunnle geh (and 3 other instances)  
 973a. Wenn mich das Glück betrifft (and 1 other instance)  
 1013. Wenn er kei Säbel hätt  
 824. Dat du myn Schätsken bist (and 2 other instances)

So we see from these examples that while this row, by reason of its absence of upbeat, is not a widely used form, still it serves a very definite purpose as a mold into which fit very conveniently some very familiar syntactical combinations.

<sup>1</sup> Cf. Saran, *Deutsche Verslehre*, pp. 90, 98.

But there is still another advantage resulting from the accent conditions in this row. If we disregard for the moment all degrees of heft but the degree which is represented by the two primary crests (downbeats) in each row, then we may call this a row of *two crest syllables* and *four trough syllables*, or, the ratio of the number of crests to that of the trough is 1:2.

This ratio is practically the same as for German spoken prose. Professor Marbe<sup>1</sup> has determined that in prose the ratio of *Hebung* to *Senkung*, when one takes into consideration but one degree of heft—the primary—is approximately 1:2. Hence it would seem very probable that these three-part movements are in greater harmony with the exigencies of the free spoken language than are either the two-part movements, with their demands for a ratio of 1:3 (considering only primary crests), or their near relatives, the scant three-part movements.

Type A is the rhythmic basis of the old German *Dreher* or *Drehtanz*, which is the ancestor of the faster modern *Walzer*. This may be one reason for its predominance in the folk-songs. Type B corresponds to no dance which is indigenous to Germany. It is, however, the basic rhythm of the exotic *Polonaise*.

#### THE ROW OF REDUNDANT THREE-PART MOVEMENT

I have classed as redundant those rows which are like the full ones, excepting that there are more text syllables. The increase in number of syllables has to be provided for in the melody, naturally, by a division of notes. A quarter note (usually) is divided into two eighth notes, each of which receives a syllable. If it were provided for otherwise—for instance, by adding extra syllables at the end of the row—we should have a group that would be orchestrically impossible. The *orchestic* length of these redundant rows is the same as that of the full ones (cf. p. 75, above). The increase varies. From one to four syllables may be added to the six—the number which the full rows have—making these redundant rows seven to ten syllables long. And this characteristic—the number of syllables—is a convenient one according to which we may subclass the rows. The

<sup>1</sup> Karl Marbe, *Über den Rhythmus in der Prosa* (Giessen, 1904), pp. 7 ff.



presence or absence of upbeat will, however, now as heretofore, divide all these redundant rows into two main divisions. First we shall consider the rows with upbeat.

#### BEGINNING WITH UPBEAT

The least redundant of these rows has seven syllables. Here is an example:



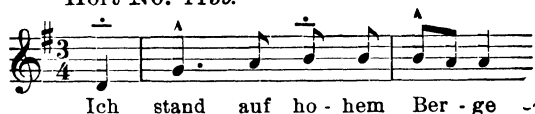
In this row the division of notes is, as we see, on the upbeat of the second measure. This seems to add somewhat to the weight which this upbeat had with its *one* syllable in the full rows. This additional weight is shown also clearly in the text. Compare, for instance, the average weight of the syllables in the fourth column of the rows listed below, with the analogous syllables down through the rows on p. 76, above.

Aside from this, I find no characteristics in these rows which do not appear also in the upbeat full rows discussed above.

In order to show the kinds of rhythmic groups which occur in the texts, I shall reproduce here the first row of several songs in Hort which illustrate this type of row.

	1	2	3	4	5	6	7
Hort No. 57e.	Es	wohn-te		ei-ne	Witt-we		
194b.	Es	rit-ten		zwei	Herz-lieb-chen		
507.	Kein	Feu-er		kei-ne	Koh-le		
656.	Afm	Was-sa		bin i	gfoahr'n, (hab —)		
869a (1).	Ach	Herz-chen		schön-stes	Schätz-chen		
999.	Da	dro-ben		auf dem	Ber-ge		
1039.	Auf	ei-nem		Fu-sse	zwei-mal		
1386.	Bei	Se-dan		auf den	Hö-hen		
1561.	Es	blies sich		von der	Lin-ne		
1624.	Mein	Va-ter		ist ein	Schnei-der		
2123.	Re-gi-ne			ging in	Gar-te		

A not uncommon displacement of the bond pause from its usual position, as shown in the above examples, is illustrated by the following row:

Hort No. 115*b*.

In this variety the first heavy crest is made still heavier by the holding out of the crest syllable to one-half again its original length, and this at the expense of the following syllable. Otherwise the variety is regular. Further examples are:

Hort No. 89*d* (2d mel.). Ich stand auf ho-hen Ber-gen  
604. I woass a schö-ni Glock-'n

A row of the same numbers of syllables as the preceding type, though the redundance is at the beginning of the row instead of at the beginning of the second bond, is the following:

## Hort No. 603.



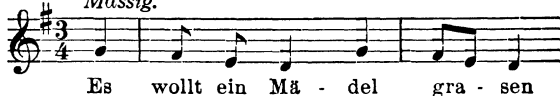
Further examples of this dissyllabic upbeat row are:

Hort No. 646. Drauss ist al-les so präch-tig  
1019. Ro-te Bäck-le, blau Äug-le  
1051. Kimmt a Vo-gerl ge-flo-gen  
1052. Und die Würz-bur-ger Glöck-li



Another form of row with seven syllables is exemplified by

Hort No. 71*f*.

*Müssig.*



It will be noted from this example that we have now to do with a form of row which differs radically, in the placing of its crests, from the preceding redundant types. Heretofore we have had the form

 (composed of two bonds of the type A; cf. p. 74, above) as a basis. Now we have 



Note, for instance, in the above how the somewhat distorted music-metric *méin Feins-* (⌞ —) in the 2/4 time becomes, in the 3/4 time, almost *mèin Fèins-*, the syllables assuming more nearly their normal spoken status as to heft.

I think we may say, then, that while the two-part time might be better for some text rows, still the three-part time would certainly be preferable for others of the same "meter."

A perusal of the examples below will disclose the fact that the bond pause is radically weakened in this row. It is more than likely that the melody causes this. For the deep bond pause results usually from some form of melodic pairing or parallelizing, within the row, of two *very similar* parts (bonds). But here we have a melodic division in which the time aspects of the two bonds *differ*. This circumstance seems to work effectively against that pairing tendency, that "dualism" in the text which we have seen to be such an important characteristic of other rows (cf. pp. 76, above; also below, pp. 84).

Further examples of this type are:

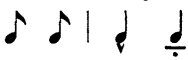
Hort No.	70c.	Es	wá	-ren	zwei	Ge	-spie	-lèn
	71f.	Es	wollt	ein	Mä	-del	gra	-sen
	98b.	Es	war	ein	stol	-ze	Jü	-din
	1332.	Ihr	lu	-sti	-gen	Sol	-da	-ten
	1571.	Es	war	ein-	mal	ein	Bau	-er
	1732a.	Wo	bist	du	denn	ge	-we	-sen
	1735.	Ich	bin	der	Fürst	von	To	-ren
	2154.	Es	ging	ein	Jung	-frau	zar	-te

When *both* bonds have the dissyllabic beginning trough, we have an *eight-syllable* row—one which is quite often used in the folk-songs. An example is:

Hort No. 539.



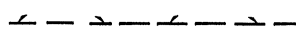
In giving to songs like the above an accent sequence of type A (cf. also the full three-part rows, p. 74, above) I am interpreting

their rhythm differently from Saran, since he considers the bond form to be  and calls it "eine ganz typische Form."<sup>1</sup>

I think that must have been a lapse on his part; for when one applies, as I have, Saran's own means of determining comparative heft of syllables, it becomes very clear that in such rows the *first* is heavier than the *fourth* syllable, and the *fifth* than the *eighth*. Note the syllables concerned in the foregoing example and in the rows cited on p. 86, below. I do not wish to deny that the other form which Saran suggests ever occurs. But I am confident that its occurrence is never more than sporadic in the folk-songs of *this* type of row.

If other proof of the correctness of my interpretation were needed, I might point to what Böhme says: "Muss nämlich des Textes wegen eine grössere Note in zwei kleinere zerlegt werden, so geschieht es im Volksgesange stets auf der schweren Note."<sup>2</sup>

This, again, is a music-metric form which is very suitable to text rows having a well-marked bond pause in the middle. That this is true can be seen from the foregoing example and from practically all those in the list on p. 86, below. The cause of this "pairing" is undoubtedly to be found in the melody which consists of two distinct parts which are, in their time divisions or note-length distribution, similar.

The text "meter" of this row is the same, in general type and in number of syllables, as that of the *two-part* row discussed in the previous article,<sup>3</sup> namely, , which we found to be a type only recently introduced into the folk-songs, and one which shows, in its perfect alternation and lack of upbeat, unmistakable signs of the influence of spoken poetry from individual "art" sources. If this is true, and if this two-part row is, by reason of its spoken-metric alternation and lack of upbeat, a monotonous, undesirable form in a folk-song, then we have in this three-part music-metric setting of the same text row a relief from both those evils. For in this form the row not only receives an upbeat, but it also gains variety in the melodic length of its syllables and deliberation in

<sup>1</sup> *Deutsche Verslehre*, pp. 170, 186.

<sup>2</sup> Franz M. Böhme, *Deutsches Kinderlied und Kinderspiel*, p. lvi.

<sup>3</sup> *Modern Philology*, XIII, No. 10, p. 580.

singing—those characteristics which, as we have seen, are so necessary in good songs.

This relief, owing to the three-part melody, can be felt distinctly if one takes almost any of the two-part songs, referred to in the preceding paragraph, and re-forms the melody into  $3/4$  time. A still better opportunity of judging of the comparative "singing qualities" of the two movements in question is offered by Hort Nos. 568, 619, and 782*a*, each of which happens to have two melodies, one in the two-part and one in the three-part form.

But I am quite confident that even though it would be a distinct detriment to the example on p. 83, above, to sing it



or Hort No. 1376 as



still there must be some use for the two-part melodic setting of this row. Possibly in songs of a less sentimental nature, it does not seem so out of place—for instance, in the soldiers' song, Hort No. 1611, which, in being re-formed into a two-part melody, becomes



Incidentally, it occurs to me that we have here eloquent testimony to the selective propensities of the masses, the "folk," and to the nature of their selections. To be more definite: Modern *individuals* have produced this text row. Two melodic possibilities in its setting have presented themselves, the two-part and the three-part. The "folk" has adopted in most instances the more singable one, the three-part setting. I have reached this conclusion after having examined carefully the three-part songs whose first rows I have cited below, and found almost all of them to be true folk-songs; and after

having compared them with the two-part songs in the list mentioned above, the larger part of which (like, for instance, Hort Nos. 645, 661, 681, 727, 862, 1388, 1451, 1589, 1591, 1695, 1696, and 1766) have a decidedly individual, "non-folk" cast.

Further examples are:

- Hort No. 112a. In des Gar-tens      dun-kler Lau-be  
 190a. Kind, wo bist du      hin ge-we-sen  
 220. Hört, ihr Chri-sten,      mit Ver-lan-gen  
 637a. Her-zigs Scha-tzerl,      lass dich her-zen  
 660. O wie wohl ists      je-dem Men-schen  
 699a. Willst du mich denn      nicht mehr lie-ben  
 779. Wie die Blüm-lein      drau-ssen zit-tern  
 782a (2). War-um bist du      denn so trau-rig  
 792a. Hilf, o Him-mel,      ich muss schei-den  
 1376. Heu-te scheid ich      heu-te wandr' ich  
 1427. An der Weich-sel      ge-gen O-sten  
 1468. Jetzt-und nehm ich      mei-ne Büch-se  
 1623. Mei-ne Schu-he      sind zer-ris-sen  
 1732b. Jung-fer Lies-chen      schlief da dro-ben  
 1781. Al-les, was      in Lüf-ten schwe-bet  
 1882. Jam-mer, Jam-mer      ü-ber Jam-mer  
 1902. Knie dich nie-der      mei-ne Ro-sa  
 2016. Wo ist Je-sus      mein Ver-lan-gen

Hort No. 719, "Ach wie bald, ach wie bald," is a unique variation of the above.

Another place where a bond pause is found (though not so often) is after the third syllable, as in

Hort No. 1600. (1st Mel.)

Köln am Rhein, du schö - nes Städt-chen

Other examples are:

- Hort No. 657. Und du glaubst,      du wärst die schön-ste  
 720. Schwar-zer Band,      du musst ver-ge-hen  
 890b. Willst du denn      mein Söhn-chen ha-ben  
 1382. Le-bet wohl,      ihr Lie-ben al-le  
 1465. Griass di Gott,      main lia-bi Rö-sl  
 1605. Habt ihr lust,      ihr lie-ben Brü-der

In most instances where the bond pause falls clearly after the third syllable, the melody also assumes, by lengthening its third note, an appropriate form. An example is:



Other examples of such note lengthening are:

Hort No. 731a. Auf dem See da schwimmt ein Schwa-nen

1099. Glaub't mir's doch, ihr lie-ben Her-zen

1599. O Ber-lin, ich muss dich las-sen

1600 (2). El-ber-feld, du schö-nes Städt-chen

The two following rows, in which the melody pause and text pause do not coincide, simply show that we do not always have perfect synthesis of text and melody, even in the folk-songs.

Hort No. 722b. Ach in trau-ern muss ich le-ben

783. Ich muss rei-sen frem-de Stra-ssen

Another much-used three-part row of the "paired" type is the following:



Its crest sequence is regularly *heavy, light, heavy, light*. The trough syllables (the first, third, fifth, and seventh in the row) alternate with these crests, making a row which is similar in text "meter" to the two-part row discussed in the previous article.<sup>1</sup> But this "Tannenbaum" row has just that same advantage over its two-part cognate which we spoke of on p. 82, above, namely, that of being less mechanically regular, of giving, in its necessarily slower tempo, more room for variation in the melodic time values, and hence in the heft also, of its syllables.

I wish to call attention to Hort Nos. 1372 and 1625 (in the list below) which have melodies that are offshoots of the well-known

<sup>1</sup> *Modern Philology*, XIII, No. 10, p. 577.



“Gaudeamus” melody. Notice that these melodies have here the upbeat, a characteristic which, it will be remembered, is absent in “Gaudeamus.” More will be said in regard to this point on p. 92, below.

Of this type I have found the following:

- Hort No. 18a. We-le gross Wun-der schau-en will  
 41k. Heer Hal-wyn zong een lie-de-kyn  
 50a. Es war'n ein-mal zwei Bau-ern-söhn'  
 52a. Es ging einst ein ver-lieb-tes Paar  
 61c. Es steht ein Schloss in Ö-ster-reich  
 61f. Ein rei-cher Herr ge-rit-ten kam  
 73a. Ein Di-arndl geht um Holz in Wald  
 119c. Es hatt ein Bau'r ein Töch-ter-lein  
 164a. Ein Kä-fer auf dem Zau-ne sass

and Nos. 171b, 173e, 174c, 185a, 200, 561, 572b, 615, 813a, 816a, 1158, 1372, 1625, 1953, 2114, 2127, and 2174.

Another form of row which has, like the preceding one, eight syllables, but which differs from it radically in its melodic aspect, is the following:

Hort No. 1426.



This row has three prominent features: (1) a trisyllabic upbeat (if we may still call it by that name), (2) a deep bond pause immediately after its first primary accent, and (3) the crest sequence light, heavy, light, heavy. The first of these features, the trisyllabic upbeat, is unique but as such not an important one. The other two characteristics demand our consideration.

The cutting in of the deep bond and row pauses right after the primary crests, which have, by reason of their exceptionally long melodic time, become unduly heavy, causes us difficulty in the text. For it means that each text row *should* have here, right before these deepest pauses, the *two most important* syllables in the row; that these two syllables should be in the form of *monosyllabic* words (since it would be a lingual-gymnastic feat to bridge over the deep pause

with a word one syllable of which was on either side; and since polysyllabic words, in which the here necessary primarily accented syllable comes *last*, are not easy to find in the German language); and that they should be the *last syllables in a distinct lingual-rhythmic group* (bond). Let us see a series of such rows and observe to what extent the text comes up to the music-rhythmic requirements in this regard.


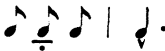
Hort No.	41h.	Als Schon-dilg noch	ein klein Kind war
	93c.	Es war ein-mal	ein jun-ger Knab
	110c (3).	Es spielt ein Graf	mit ei-ner Magd
	215a.	In der Stadt Ha-	ge-nan ge-nannt
	516.	Ich hab ein klei-	nes Hütt-chen nur
	766a.	Ich kann und mag	nicht fröh-lich sein
	997.	Ach wenn doch im-	mer Kir-mes wär
	1426.	Steh ich in fin-	ster Mit-ter-nacht
	2014 (4).	Kompt her zu mir,	spricht Got-tes Sohn

It can hardly fail to be noticed that in these examples the melody bond pause does not, in most instances, coincide with an equally deep one in the text. In the third example we have a really ideal coincidence. *Graf* and *Magd* are of primary importance, monosyllabic, and the last syllables in distinct bonds which are separated by a deep pause. But all the other examples fall short, in some particular or other, of perfect coincidence.

A less abnormal variation of the preceding type is exemplified by the following:

Hort No. 858.

Es steht ein Wirts-haus an der Lahn

Here we have the first bond as  instead of the  of the preceding row. This alternation relieves the binding *necessity* of having the bond pause occur after what is, in its spoken rhythm,  $\cup \cup \cup \angle$ , by *allowing* it to occur in a more

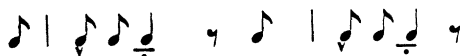
nearly normal position one syllable later. A few examples are the following:

Hort No.	2c.	Er fasst sein Lieb-chen	bei der Hand
	93g.	Er liess sich hau-en	ein tie-fes Grab
	96h.	Es wollt' ein Jä-ger	früh auf-stehn

But even if the problem of pause coincidence were solved, there would still remain that third outstanding feature of this type of row, the unusual *light, heavy, light, heavy* crest sequence, to bother us. I say "unusual" because, while we have come across it frequently in the three-part songs, it is not the fundamental orchestric sequence of the folk-songs in general. The *fundamental* crest sequence<sup>1</sup> is *heavy, light, heavy, light*, as in two-part rows



or in three-part rows



This is the one on which most dance and march songs are built. And as the folk-songs have adopted the orchestric form of the dance and march songs, they also have *heavy, light, heavy, light*, as the underlying sequence of their crests. It is quite natural, then, that coincident with those places in the melodic rows where we have the heavy (primary) orchestric crests, we should also have in the text words which bear primary lingual accents; and it is just as natural that less weighty words should gravitate to positions of lighter orchestric accent.

And so we find it, at least, as long as we stick to the *fundamental* sequence. Almost any row in any folk-songs shows such a condition.

But do we here? Does the inverted sequence of the melody cause a like inversion in the text, that is, a sequence which would be *light, heavy, light, heavy*, even if the text were simply spoken, not sung?

In endeavoring to answer this question I have come upon a song which, in two text versions, has melodies in two forms, one (Hort

<sup>1</sup> See Saran, *Deutsche Verslehre*, pp. 148 ff.

No. 2a) two-part with the *heavy, light, heavy, light* sequence, the other (Hort No. 2c) three-part and with the inverted sequence. In the former there are, in the first 20 of its strophes (40 rows), 57 coincidences of spoken-rhythmic with orchestric *primary* crests, and only 25 coincidences of primary spoken-rhythmic crests with orchestric *secondary* crests. In Hort No. 2c, on the other hand, the song of the "Steh ich" type, there are, in the first 40 rows, about an equal number (34 and 39) of spoken-rhythmic primary crests which coincide with the orchestric secondary and primary crests.<sup>1</sup>

Hence we may say confidently that a three-part melody of this type which has a clear inversion of the fundamental crest sequence, strives to make the text follow suit, but that it is only partially successful in the attempt.

But in spite of the seeming reluctance of language to assume this aspect in music rhythm, there are a few very common formulas in lingual expression which find it most congenial. There are, for instance, those little compact sentences which start with an unaccented *pronoun* (often used as a *Scheinsubject*). Following this come successively a (secondarily accented) *finite verb*, a trough syllable (a personal ending of the verb, an article or other particle), and an important *noun* (subject or object) syllable. This formula is nicely illustrated by "Es spielt ein Graf" in the foregoing citations; also by:

Hort No.	2c.	Er fasst sein Lieb-	(chen)
		Es ritt ein Kö-	(nig)
96h.		Es wollt' ein Jä-	(ger)
858.		Es steht ein Wirts-	(haus).

In the second bond we have a convenient frame for the group formed of article plus dissyllabic adjective plus monosyllabic noun, as for instance, "ein fei-ner Knab," "ein gan-zes Jahr"; or for prepositional phrases like "ins frem-de Land," or "mit ei-ner Magd."

<sup>1</sup> The exact determination as to just which would be the primary crests in spoken rhythm is probably one of the hardest problems in rhythemics. So my figures may not agree precisely with those of others who might analyze these same rows. But even after making a liberal allowance for error in interpretation, the general tendency as shown above could hardly be reversed.

## BEGINNING WITH DOWNBEAT

The only type of downbeat row of which examples can be found among the folk-songs in Hort is exemplified by the well-known "Gaudeamus igitur":

Hort No. 1688.



At first sight it is surprising to find that this most popular song stands almost alone in its music-metric form. I have found only five other songs<sup>1</sup> which are like it in movement. Why is this? I believe it is because of its lack of upbeat. We have seen at many points in this study thus far that the downbeat movements are so few, among the folk-songs, as to be considered almost as *exceptional* forms.

An accidental finding in Hort brings out more clearly this aversion to downbeat beginnings. Hort Nos. 1372 and 1625 have melodies that are unmistakably adaptations of the "Gaudeamus" melody to German texts. But in the process of adaptation they have *added the upbeat*, and have thus evolved into the "Tannenbaum" form (cf. p. 87), a good old German movement and one which, as we have seen, is widely used. The popularity of "Gaudeamus" as a *students' song* could not be hindered to any extent by this non-popular metrical peculiarity. Nor could the generations of singers sing an upbeat "into" its Latin text. But when the "folk" had occasion to adapt the melody for songs in their own tongue, they remade it in their own German way, and the upbeat appeared.

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<sup>1</sup> These are Hort Nos. 411, 511, 910e, 1460, and 1558.